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THE ART OF FRANCE AND BELGIUM

FROM THE PANAMA-PACIFIC
INTERNATIONAL
EXPOSITION

*L'art n'existe pas
sans la vie. RODIN*



Presented by
Miss E. G. Hewitt
February 1920.



AUGUSTE RODIN
Head of Bellona

CATALOGUE OF AN EXHIBITION OF
PAINTINGS AND SCULPTURE FROM
THE LUXEMBOURG MUSEUM, PARIS,
OF OBJECTS OF DECORATIVE ART
FROM THE MOBILIER NATIONAL,
THE GOBELINS AND THE SÈVRES
MANUFACTORIES, OF PAINTINGS, SCULP-
TURE, AND PRINTS BY CONTRIBUTING
FRENCH AND BELGIAN ARTISTS

FORMING THE ART COLLECTION EXHIBITED
BY THE FRENCH GOVERNMENT AT THE
PANAMA-PACIFIC EXPOSITION, 1915

BROOKLYN MUSEUM

FEBRUARY 5 to MARCH 18

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INTRODUCTION

The American public owes to the French government the opportunity of enjoying the present exhibition of French art. Selected from distinguished sources it is an exhibition admirably representative of painting and sculpture of our immediate epoch and to a certain extent of the sumptuous decorative art which has through all modern history reflected and adorned French culture. Despite the great risks of the war, France, never losing sight of her mission in the arts of peace, cordially accepted the invitation of the United States to cooperate in the Panama-Pacific International Exposition of 1915. Her commissioners organized the contributions of the French artists to the International display in the Palace of Fine Arts at San Francisco and selected from the collection in the Luxembourg Museum some of the best examples of the national painting and sculpture and equally from the depository of decorative arts, the Mobilier National, many rare objects for the adornment of her beautiful official pavilion in the Exposition grounds. The Fine Arts exhibit of the French government was therefore divided into three sections. Of these the paintings and sculpture, the property of the contemporary contributing artists, and the paintings and sculpture from the Luxembourg Museum have been exhibited in a number of American museums in the west since the close of the Exposition ; but the retrospective collection of the decorative arts has been shown since only at the San Diego Exposition. For the

first time, therefor, since the close of the Panama-Pacific Exposition, the French exhibit, excluding the contributed works which were sold at San Francisco, is assembled in its entirety. With French courtesy the delicate compliment is paid to the Americans, of confiding to their care these creations of artistic genius which is so truly the characteristic of the gifted French people. If it were not for the strong ties that unite France and America it is quite improbable that these treasures could be sent so far from home.

Visitors to San Francisco will remember that there was a collection of the sculptures and paintings of Belgian artists exhibited in a gallery fitted up for the purpose in the French Pavilion. As a mark of sympathy for her grievously stricken ally and neighbor, France assumed the entire care of the Belgian collection and that too is included in the present exhibition. It is a situation full of patriotic significance that the United States lends to her allies France and Belgium the aid of her men and material resource and in return receives from them the rare advantage of studying at first hand under government auspices their cherished works of art which are the most impressive manifestation of European culture.

We are not unfamiliar with French art, as has been suggested in the preface by the director of the Luxembourg Museum, M. Bénédite, but this is the first time that a governmental art exhibition has been left in America for so long a period for the edification of the public. It may be due to the circumstances of the war but nevertheless it is accompanied by a spirit of willingness and fraternal sympathy which cannot help but bind us more closely to the French people.

W. H. F.

AVANT-PROPOS

La date de 1870 est une date mémorable dans l'histoire des arts comme dans l'histoire même de la nation. Au point de vue politique et social, c'est le point de départ d'une nouvelle étape qui doit aboutir à l'établissement définitif du régime républicain et à la réalisation progressive de l'idéal démocratique ; au point de vue des arts, c'est également le point de départ d'une nouvelle étape dans la marche en avant de l'École et l'aboutissement de tous les efforts tentés par les maîtres les plus originaux, depuis le commencement du siècle, pour remettre l'art sur sa voie normale d'expression de la vie contemporaine, non seulement dans ses apparences extérieures, mais dans ses aspirations propres, qui constituent l'idéal personnel de notre temps.

La grave leçon des événements a produit ses fruits. La France a trouvé dans sa défaite la source de son relèvement. Dès la première heure, elle est comme une grande ruche au travail. De toutes parts, chacun se remet vaillamment à l'ouvrage, au milieu des ruines qui se redressent et du pays qui renaît. L'art français affirme, dès ce moment, la vigueur de sa constitution et la vitalité de la race par l'éclat exceptionnel dont il brillera presque aussitôt, en 1873, à l'Exposition internationale de Vienne et par la manifestation triomphale de l'Exposition Universelle de 1878.

Nombre de ces illustres anciens qui ont porté au loin la gloire de l'École à travers les grandes luttes romantiques, les Jules Dupré,

les Lami, les Cabat, les Robert-Fleury, les Isabey, les Gigoux, les Meissonier, sont encore debout et fermes à cette heure ; les grands naturalistes ou réalistes d'hier, Corot, Millet, Courbet, ouvrent même cette période, que leur œuvre, après leur mort, va plus utilement féconder. Tout ce labeur magnifique de trois quarts de siècle va se fondre et se condenser durant cette dernière période, en expressions nouvelles hautement significatives.

Dans l'ordre de l'imagination, le grand courant idéaliste aboutira au large mouvement de peinture monumentale dont Paul Baudry, puis Puvis de Chavannes, plus particulièrement, ont été les personifications les plus typiques. Dans l'ordre de l'observation, le courant réaliste se perpétue et s'affine, en se sublimant, dans un mouvement d'analyse plus aiguë, d'examen plus attentif, plus méthodique, plus scientifiquement raisonné, des phénomènes physiques de la lumière et de l'atmosphère et, peut-on dire aussi, des phénomènes moraux et sociaux des milieux contemporains. C'est de là que sont issues ces deux formules de "l'Impressionnisme", avec des maîtres comme Manet et Degas, Claude Monet et Renoir, qui ont ouvert à leurs suivants une voie si neuve et si originale, et ce compromis entre les pratiques de la tradition et la vision plus hardie des groupes indépendants, trouvé par Bastien-Lepage qui eut, par le monde entier, une si heureuse fortune.

Il serait prétentieux, à propos de cette petite exposition, de refaire ici l'histoire de cette période du développement des arts en France, d'autant plus que cet exposé dépasserait les limites assignées à cette introduction. Toutefois, une constatation s'impose dès à présent et mérite de retenir l'attention : c'est la coïncidence, en apparence singulière, entre la date de la dernière grande crise de l'art français et celle de la dernière grande crise de l'existence nationale. C'est que ce parallélisme se répète en arrière avec la même exacte périodicité à chaque phase de la vie politique de la nation ou du processus de l'École. Si à la date de 1870 correspond, en effet, l'éclosion de l'Impressionnisme, la date de nos précédentes ré-

volution politiques, depuis la grande Révolution de 1789 qui semble consacrer la réforme de David, la date de 1830 et la date de 1848 ne sont-elles pas exactement la première, celle du triomphe du Romantisme ; la deuxième, celle de l'apparition publique du Réalisme ?

La morale de ces rapprochements, c'est que l'art, en France, est toujours en relation étroite avec la vie, qu'il en est le miroir fidèle et comme l'expression suprême. C'est pourquoi il est à notre portée, il nous parle le langage que nous parlons et que nous comprenons ; il nous touche et nous émeut. Ce rôle essentiellement humain explique le développement méthodique et progressif de l'école française ; elle n'est pas constituée, comme d'autres écoles, par des courants artificiels, systématiquement, dans l'atmosphère exclusive et étouffée des Académies et des Musées. C'est au Louvre, certes, que s'est faite l'éducation de nos plus hardis novateurs, de ceux mêmes qui, par suite des plus malheureux malentendus, ont été considérés comme en opposition avec nos traditions séculaires, mais jamais l'École ne s'est emprisonnée dans les serres chaudes des Musées ; elle a toujours regardé au dehors, dans la nature et dans la vie, et au dedans, dans les profondeurs de l'âme humaine.

Pour prendre d'illustres exemples, c'est ce qui fait la différence entre un Lenbach, dilettante habile, savant, qui se transmue à travers la peau de tous les maîtres pour jouer au chef-d'œuvre, nous surprendre et forcer notre admiration, et un Ricard, qui s'assimile subtilement leurs techniques, se pénètre et s'imprègne de leur génie, pour exalter, avec la magie de sa prestigieuse palette, le mystère troublant de la physionomie humaine.

Ces vertus discrètes d'observation attentive, tenue en éveil par une fine sensibilité ou d'imagination ardente toujours contenue par la raison vigilante, donnent leur style et leur bon ton aux productions de cette période. Ce sont des vertus de race. Elles se rencontrent avec la même dignité simple, la même noblesse sans appareil chez des académiciens savants comme Cabanel, qui atteint dans ses por-

traits une si rare distinction, que chez ce modeste Panis, inconnu encore hier, même dans son pays, dont le *Violoneux*, exposé ici, par sa sobriété et sa probité, par la tiédeur enveloppante de son atmosphère paisible, est parent des *Brodeuses* et des *Liseuses* de Fantin, ou des *Femmes en prières* de Legros ; ou bien encore ce Mettling, inaperçu dans nos Salons, où il arrive à peine à décrocher deux mentions honorables, méconnu autour de lui, alors qu'il commence à être recherché en Hollande et en Angleterre. Car le XIX^e siècle, en France, est rempli de ces personnalités intéressantes de second plan, qu'on ramène tous les jours à la grande clarté de l'Histoire, qui est aussi celle de la Justice.

Ce serait faire injure au public américain que de célébrer devant lui des maîtres auxquels il a marqué son admiration éclairée, si manifestement que nous ne pouvons penser à la place qui a été faite à certains d'entre eux dans les galeries publiques et privées du Nouveau-Monde sans un sentiment de gratitude émue. Nous savons le prix que l'on attache en Amérique aux œuvres de nos grands artistes nationaux. N'est-ce pas là bientôt qu'il faudra venir les étudier si l'on veut les connaître complètement ?

Mais ce que nous voudrions, nous Français, surtout à cette heure, que l'on se plût à reconnaître dans toute notre École, comme caractère général, comme vertu commune, c'est cette loyauté artistique, cette honnêteté foncière, cette probité de race, cet amour et ce culte de la vérité qui illumine partout ce qu'on a appelé " le divin mensonge de l'art ".

Un professeur d'Outre-Rhin, il y a quelques années, à propos d'une exposition de peintures patronnée par leur Empereur, à Chicago, s'évertuait à prouver que l'École française, quel qu'ait pu être son passé de vieille culture, avait fini son rôle d'éducatrice et que cette mission revenait à la nouvelle école germanique, plus saine, plus vigoureuse, d'une vitalité plus énergique. Les disciples

et les héritiers des Puvis de Chavannes et des Rodin sont du même sang que les soldats de Joffre. Les Américains apprécieront leur réponse. Comment, du reste, pourraient-ils oublier que les grands initiateurs de ce qui est devenu cette florissante école nationale, les La Farge et les Saint-Gaudens étaient des fils de France, que leur immortel Whistler s'honorait d'être issu de notre école, que les George Inness, les William Morris Hunt, les Winslow Homer étaient fiers d'avoir été formés à l'enseignement de nos Th. Rousseau, de nos Millet, de nos Courbet, qu'il y a, de ce fait, et de beaucoup d'autres plus récents, une parenté étroite entre l'art d'Amérique et l'art de France ?

Puisse donc ce choix, nécessairement limité, d'œuvres françaises, rappeler aux amis d'Amérique le nom de ces maîtres attachés aux leurs par tant d'affinités et de sympathies ; puisse-t-il évoquer le souvenir des luttes fécondes, des conflits glorieux, des conquêtes heureuses, des enrichissements nouveaux pour la joie des yeux et la délectation de la pensée qui marquent l'histoire de l'École française durant ces quarante années où toutes les énergies furent laborieusement employées au profit de la civilisation universelle.

Car la France, au lieu de préparer, au cours de ces quarante-quatre ans, un sinistre programme de domination temporelle basée sur l'extermination et la dévastation, n'avait pensé à prendre sa revanche des jours mauvais que par les armes pacifiques des lettres, des sciences et des arts ; qu'en assurant la propagande des plus nobles idées, des sentiments les plus hautement désintéressés dans un large idéal de fraternité humaine.

L'alerte et fière "Semeuse" au bonnet phrygien a bien travaillé en jetant le bon grain, à foison, sans marchander, sur tous les sols, en dépit des vents contraires. La moisson lève aujourd'hui, magnifique et serrée, autour d'elle. La gracile *Espérance* de Puvis de Chavannes peut voir fleurir enfin le frêle brin d'herbe qui verdoyait timidement avec elle, dès les premiers jours, entre les ruines,

les décombres et les tumulus de 1870. Et, pour finir, on trouvera dans une vitrine de cette exposition, une autre œuvre d'un de nos artistes, bien significative elle aussi, sur la mission du génie français. C'est une toute petite médaille due au talent d'un jeune maître graveur, Ovide Yencesse. Elle a été exécutée d'après un dessin d'Eugène Carrière et représente deux têtes unies par un "baiser de paix". Et la petite médaille, comme le beau dessin, grave et tendre, est la traduction imagée d'une petite phrase, vraiment prophétique, de ce grand visionnaire que fut Michelet, une phrase qu'on ne peut lire aujourd'hui, sans un frisson d'émotion, de fierté patriotique et de foi en l'avenir : *Au XX^e siècle, la France déclarera la paix au monde.*

Léonce Bénédite

TRANSLATION

The year 1870 is memorable in the history of the Arts as well as in the history of the French nation. From the political and social point of view it is the beginning of a new period which was to bring about the final establishment of the Republican form of government, and the progressive realization of the democratic ideal; from the artistic point of view it is also the beginning of a new period, that of the universal influence of the French School, and of the success crowning all the efforts of its most original masters, (since the beginning of the century), to re-establish art in its normal path of expressing contemporary life, not only in its exterior manifestation, but also in its high aims which constitute in reality the individual ideal of our time.

The severe lesson of events has borne fruit. France discovered its ability to rise again from the depths of defeat. From the first moment it became a veritable bee-hive of industry. Everywhere everyone starts diligently to work amidst the ruins, and in the land reborn. French art of the period showed the solidity of its foundation and the vitality of the race through the superlative success it achieved at the International Exposition of Vienna in 1873, and its final triumph of the Paris Exposition of 1878.

Many of those famous artists who have spread abroad the glory of the School through the great romantic struggle, the Jules Duprés, the Lamis, the Cabats, the Robert-Fleurys, the Isabeys, the Gigoux, the Meissoniers, are now at this hour secure in their enduring

reputations ; the great naturalists or realists of yesterday, Corot, Millet, Courbet, inaugurate the period, which their work at their death will render more fruitful. All this magnificent labor of three-quarters of a century will, during this last period, merge into new and highly significant methods of expression.

With reference to the imaginative quality, the great idealist drift will be absorbed in the important movement of mural painting of which Paul Baudry, and afterwards Puvis de Chavannes, are more particularly the prototypes. As to the quality of observation, the trend of realism continues, and, becoming more and more effective in the constant effort to arrive at the essence of nature, finally manifests itself by its acute analysis, searching examination, and methodical and scientific consideration of the physical phenomena of light and atmosphere, and, it may be added, also of the moral and social phenomena of contemporary movements. From this the two distinct formulas of "Impressionism" came forth, with such masters as Manet and Degas on one side, and Claude Monet and Renoir on the other, who open for their followers so new and original a path, and also the formula for that compromise between the followers of the tradition and the bolder group of the independents, expressed by Bastien-Lepage who has received, the world over, such a sympathetic reception.

It would be pretentious, in connection with this exhibition, to write here the history of this period of art transition in France, inasmuch as it would exceed the limits of this foreword. However one fact remains and must be kept in mind : it is the strong coincidence between the date of the last great crisis of French art and that of the last great crisis of French national existence. It is the parallelism which is to be found in the past with the same exact periodicity at each phase of the political life of the nation or the progress of the School. If the date, 1870, marks in fact the opening of Impressionism, the date of the preceding political revolutions from the great revolution of 1789 which seems to consecrate the reform

of David, the dates of 1830 and 1848 commemorate equally, the first, the triumph of Romanticism, and the second, the public appearance of Realism.

The moral of these comparisons is that, in France, art is always in intimate relation with life, that it is its faithful reflection, its supreme expression. That is why it is within our reach, that it speaks to us in our own language, and that we understand it and that it leads and inspires us. This essentially human quality explains the methodic and progressive development of the French School, which has not grown up systematically, as it is in other schools, through artificial influences, in the exclusive and stifling atmosphere of the academies and museums. It is true that to the Louvre is due the education of our boldest exponents of the new, the very ones, who through a gross misapprehension, have been considered as opposed to the traditions of the past, but never did the School limit itself to the comfortable confines of the museums; the School always has fixed its gaze upon real nature and life, and the study of the human soul.

Resorting to well known illustrations, this is what makes the difference between the type of Lenbach, clever, learned dilettante, who produces quasi masterpieces which surprise us and force our admiration although reflecting superficially the work of all the masters, and the type of Ricard who has assimilated the technique of those same masters, absorbed and understood their genius, producing through the magic of his impressive coloration, the moving mystery of the human physiognomy.

These discreet qualities of careful observation, kept awake by keen sensibility, or of eager imagination always restrained by sound judgment, give style and comeliness to the productions of this period. They are racial qualities. They can be found with that same dignified simplicity, that same noble but unostentatious style among such learned academicians as Cabanel, whose portraits are character-

ized by a rare distinction, as well as in the modest Panis unknown till yesterday, even in his own country. The painting of the latter, "The Man with the Violin", is exhibited here, and can be compared, because of its moderation, its simplicity, the all enveloping softness of its peaceful atmosphere, with the "Brodeuses" and "Liseuses" of Fantin, or the "Women Praying" of Legros. It is found also in Mettling, ignored by his contemporaries, and unnoticed in our Salons where he obtained with difficulty two honorable mentions, and today his works are much sought for in Holland and in England. The France of the XXth century is full of interesting personalities of the second rank, who gain recognition through sheer force of justice.

It would be superfluous to praise to the American public these masters who already enjoy its appreciation in such full measure that we cannot but think of the hospitality with which they are received in many public and private galleries of the New World without a feeling of sincere gratitude. We know how America values the works of our great national artists. If things go on as they do, shall we not soon be obliged to go to America to study French art?

It is the ambition of Frenchmen, especially at this time, to have French art recognized for its artistic cohesion, fundamental honesty, racial probity, its love and worship of truth which illumines with the light of day what is termed "the divine illusion of art".

A professor from beyond the Rhine some years ago on the occasion of an exhibition of paintings in Chicago under the patronage of the Kaiser was striving to prove that the day of the French School, whatever its past had been, was over, and that its educational mission now passed to the new, healthier, stronger, more energetic German School. But the same blood runs in the followers and heirs of the psychology of Puvis de Chavannes and Rodin as in the soldiers of Joffre. America knows how they will respond. Furthermore, it cannot forget that the initiators of what

came to develop into a flourishing National American School, the La Farges and the Saint Gaudens, were descendants of French people, that the immortal Whistler was proud of his French training, that George Inness, William Morris Hunt, Winslow Homer, and their fellows have been glad to acknowledge their indebtedness to our Theodore Rousseaus, our Millets, our Courbets, and that, in this fact and in many others of more recent date, there is close relation between the art of America and of France.

Thus, let this limited selection of French works of art recall to our American friends the names of our Masters allied to theirs by such bonds of sympathy ; let it remind them of those fruitful struggles, glorious conflicts, happy victories, of those new embellishments for the gratification of the eye and the delight of the mind which have marked the history of the French School during these last forty years when all its energy was centered upon the task of universal progress and civilization,

For forty-four years France instead of devoting herself to an evil program of world dominion, based upon ruin and extermination, thought to avenge the bitter past only with the pacific weapons of literature, science and art, to spread the propaganda of lofty ideals, the unselfish sentiment in favor of universal brotherhood.

Despite all obstacles and all discouragement the vigilant and proud "Semeuse" * wearing her Phrygian cap, has labored disinterestedly in sowing her cultural grain, without stint, even on foreign soil. Today the crop clusters high, thick and magnificent

* Roty's design used in the French coinage represents a female figure sowing and is known as "La Semeuse".

around her. The grass now waves luxuriantly under the eyes of the lovely "Hope" of Puvis de Chavannes, which grew up feebly with her amid the ruins, the rubbish, and the graves of 1870.

And finally, this exhibition includes a significant object by one of our artists which illustrates the mission of French genius. It is a very small medal, the work of a talented young engraver, Ovide Yencesse. It was modelled after a drawing by Eugène Carrière, and represents two heads exchanging the "Kiss of Peace", and this little medal, like the beautiful, simple and sympathetic drawing, is the plastic equivalent of a few prophetic words of that great visionary, Michelet,—words that cannot be read today without a thrill of patriotic pride and faith in the future,—"*In the twentieth century France will give to the world peace*".

Many of these works of art are for sale for the benefit of the French and Belgian artists. Information as to prices will be given at the office of the Curator of Fine Arts on the third floor.

RETROSPECTIVE COLLECTION OF PAINTINGS

1870-1910

CATALOGUE

BASTIEN-LÉPAGE, Jules 1848-1884

Pupil of Cabanel, friend of Emile Zola and exponent of the "plein-air" formula of painting.

- 1 Portrait of M. Simon Hayem.

BAUDRY, Paul Jacques Aimé 1828-1886

Pupil of Sartoris and Drölling. He is the author of the thirty-three mural paintings in the Foyer of the Opera in Paris, which were exhibited at the École des Beaux-Arts in 1874. He also decorated the Cour de Cassation in Paris, the Château of Chantilly, and the residence of comte Henckel de Donnersmarck in Paris.

- 2 Portrait of Mme. Madeleine Brohan (celebrated actress, 1883-1900).

BENJAMIN CONSTANT, Jean Joseph 1845-1902

Pupil of Cabanel. Some of his decorations are at the Sorbonne, the Opéra-Comique, and the Hôtel de Ville of Paris, and in the Capitole of Toulouse.

- 3 Portrait of Aunt Anna (One of the artist's aunts).

BESNARD, Paul Albert Born 1849

Pupil of J. Bremond and Cabanel; Director of the French

Academy in Rome. Some of his mural decorations can be seen at the École Supérieure de Pharmacie, at the Faculté des Sciences, at the Sorbonne, the Théâtre-Français, the Hôtel de Ville, in the Cupola of the Petit Palais des Beaux-Arts of Paris. Mme. Besnard, herself a sculptor, is the daughter of the sculptor, Vital-Dubray, and two of their sons and their son-in-law, Mr. Avy, are artists.

- 4 Portrait of Alphonse Legros (French painter and sculptor 1837-1911). (*Illustrated.*)
- 5 View of the Lake of Annecy (near which is the country home of the artist)
- 6 Two decorative panels.

BONNAT, Léon Born 1833

Pupil of Federico de Madrazo and Léon Cogniet. Director of the École Nationale des Beaux-Arts. Author of the Martyrdom of St. Denis in the Pantheon, and also of the ceiling of the Cour d'appel in the Palais de Justice in Paris.

Retrospective
Collection of
Paintings

- 7 Portrait of Mme. Pasca (a well-known singer, 1835-1914)
Exhibited at the Salon of 1875; loaned by Mme. Carruette.
- 8 Portrait of Robert-Fleury (celebrated painter, 1799-1890)

BOUDIN, Eugène Louis 1824-1898

Born in Honfleur; a great many of his subjects were taken from that locality. At one time he became interested in the Impressionist movement and became very friendly with Claude Monet.

- 9 The Port of Bordeaux.

BRETON, Jules Adolphe 1827-1906

Pupil of F. de Vigne (whose daughter he married), of the Baron Wappers, and of Drölling. He was the father of Virginie Demont-Breton, the painter.

- 10 Evening. (*Illustrated.*)

CABANEL, Alexandre 1824-1889

Pupil of Picot. He was professor at the École des Beaux-Arts; his mural decorations at the Tuileries and the old Hôtel de Ville in Paris were destroyed during the Commune. He also made some decorations for the Pantheon.

11 Portrait of the Comtesse de K.

CAROLUS-DURAN, Émile Auguste Born 1837

Director of the French Academy in Rome from 1904 to 1913, and ex-president of the Société Nationale des Beaux-Arts. His decoration entitled *A la gloire de Marie de Medicis*, originally painted for the Luxembourg, is today in the Louvre. Many American artists studied in his studio; among them, John Singer Sargent.

12 Portrait of the Marquise A.

CARRIÈRE, Eugène 1849-1906

Pupil of Cabanel. Carrière has executed but few mural paintings which are today in the Paris Hôtel de Ville and the Sorbonne. He was one of the founders of the Société Nationale des Beaux-Arts.

Retrospective
Collection of
Paintings

13 The Crucifixion.

Exhibited at the Salon of 1897.

14 Alphonse Daudet and his daughter (1890) (*Illustrated.*)

CÉZANNE, Paul 1839-1906

First worked under the influence of Courbet, and afterwards of Manet; in 1874 he joined the Impressionists School.

15 L'Estaque, a village near Marseilles.

COLIN, Gustave Henri 1828-1910

Pupil of Dutilleux, Corot, Ary Scheffer and Couture; but influenced afterwards by Delacroix and Courbet.

16 Portrait of a Young Woman.

CORMON, Fernand Born 1845

Pupil of Portaëls in Antwerp, and of Cabanel and Fromentin in Paris. He is a professor at the École des Beaux-Arts.

17 The Forge.

DAGNAN-BOUVERET, Pascal Adolphe Jean Born 1852

Pupil of Gérôme, and influenced by Bastien-Lepage. One of his mural decorations can be seen in the Sorbonne; he was one of the founders of the Société Nationale des Beaux-Arts.

18 In the Forest. (*Illustrated.*)

DECHENAUD, Louis Adolphe Born 1866

Pupil of Boulanger, Lefebvre and Benjamin-Constant. Member of the Société des Artistes Français since 1888

19 Portrait of Henri Charles Étienne Dujardin-Beaumetz, French painter and statesman.

DEGAS, Edgar Hilaire Germain 1834-1917

Pupil of Lamothe. Began as an engraver; upon his return from Italy, where he resided from 1857 to 1859, he joined the group of independent artists composed of Manet, Claude Monet, Fantin-Latour, etc., and afterwards formed the group of Impressionists; he never exhibited at the Salons; he is well represented both at the Luxembourg and at the Louvre.

20 A Café, Boulevard Montmartre. (Pastel)

21 The Finale. (Pastel)

DEHODENCQ, Alfred 1822-1882

Pupil of Léon Cogniet.

22 March of Bohemians.

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DELAUNAY, Jules Élie 1828-1891

Pupil of Hippolyte Flandrin. Some of his mural decoration can be seen in Nantes, and in Paris at the Opéra, in the Château of Compiègne, in the Conseil d'État, in the Church of the Trinité and in Saint-François-Xavier.

23 Portrait of the Artist's Mother.

DESBOUTIN, Marcellin 1823-1902

Pupil of Etex and Couture. This artist was also an engraver, and wrote several plays, one of which, entitled *Maurice de Saxe*, was played at the Comédie-Française.

24 Portrait of Mme. Cornereau.

DETAILLE, Édouard Jean-Baptiste 1848-1912

Pupil of Meissonier; some of his mural paintings can be seen at the Pantheon and the Hôtel de Ville of Paris.

25 The Dream. (*Illustrated.*)

This painting, first exhibited at the Salon of 1888, is the best known composition of the artist. The French soldiers, asleep on the battlefield, have rolled up their flag. Above the mist of the rising sun appear the glorious armies of the past announcing the victories of the future.

Retrospective
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Paintings

DUBOURG, Victoria Born 1840

Wife of the celebrated French artist, I. H. J. T. Fantin-Latour (1836-1904) She paints mostly still life, flowers and fruit.

26 Bouquet of Flowers

FALGUIÈRE, Jean Alexandre Joseph 1831-1900

Well known sculptor; he was a pupil of Jouffroy and also produced a number of paintings.

27 Begging Dwarfs, Souvenir from Granada.

FANTIN-LATOUR, Ignace Henri Jean Théodore 1836-1904

Pupil of his father and of Lecoq de Boisbaudran; after 1859 he, with Legros, Ribot and Whistler, formed the group of Realists; he also produced a number of lithographs.

28 Portrait of Mme. Fantin-Latour (Victoria Dubourg)

(Illustrated.)

FLAMENG, François Born 1856

Son of the engraver Léopold Flameng; pupil of Cabanel and Jean-Paul Laurens.

29 Portrait of Mme. François Flameng, wife of the artist.

GAILLARD, Claude Ferdinand 1834-1887

Pupil of Lecoq de Boisbaudran and Léon Cogniet; this artist is better known as an engraver.

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30 Portrait of Mme. R. (the artist's aunt)

GAUGUIN, Eugène Henri Paul 1848-1903

He was founder of the School of Pont-Aven and the friend of Van Gogh and Pissarro.

31 Landscape in Brittany.

32 Frieze.

GERVEX, Henri Born 1852

Pupil of Brisset, Fromentin and Cabanel; influenced by Bastien-Lepage.

33 The staff of the newspaper *La République Française* (1890)

The figures are those of M. Challemel-Lacour, former President of the French Senate; Waldeck-Rousseau, former Premier; Spuller and Jules Roche, former Secretaries; Joseph Reinach and Emmanuel Arène, Deputies.
Lent by Mr. Joseph Reinach.

GUILLEMET, Jean Baptiste Antoine Born 1843

Pupil of Corot and friend of Manet, in whose painting "The Balcony" (which can be seen in this exhibition) he is shown standing.

34 Autumn at Moret.

HARPIGNIES, Henri 1819-1916

Pupil of Achard, and influenced by Corot. He has painted decorations for the Opéra and the Senate.

35 Landscape "Le Saut du Loup." (*Illustrated.*)

HÉBERT, Antoine Auguste Ernest 1817-1908

Pupil of Benjamin de Rolland, Monvoisin, Delaroche, and Jules Dupré; one of his compositions in mosaic decorates the apse of the Pantheon.

36 Head of Laurel-Crowned Muse. (From the collection of the Princess Mathilde).

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Paintings

HENNER, Jean Jacques 1829-1905

Pupil of Goutzwiler, Guérin and Drölling.

37 Christ Crucified, (This picture was painted for the Palais de Justice, Paris).

38 Portrait of Mlle. Laura Le Roux (Daughter of Hector Le Roux, the painter).

LA TOUCHE, Gaston 1854-1913

Pupil of Bracquemond. Painter and engraver, he has produced a number of mural decorations, among them, a "Fête de Nuit" for the Palais de l'Élysée, for the Department of Justice, and also for Mr. McDougall Hawkes of New York.

39 A Summer Night.

LAURENS, Jean Paul Born 1838

Pupil of Léon Cogniet and Bida. Some of his decorations adorn the Pantheon, the Hôtel de Ville of Paris and the Capitole of Toulouse; he also made several cartoons for the manufacture des Gobelins; his sons, Albert and Jean Pierre, are both artists.

40 The Men of the Holy Office. (*Illustrated.*)

LEGROS, Alphonse 1837-1911

Pupil of Lecoq de Boisbaudran. Painter, sculptor and engraver; he was a friend of Whistler with whom he went to London in 1863; he remained in England the greater part of his life.

41 Portrait of Léon Gambetta. (celebrated French statesman 1838-1882)

LEPÈRE, Louis Auguste Born 1849

Son of the sculptor, François Lepère.

42 The Vagabond.

LHERMITTE, Léon Augustin Born 1844

Pupil of Lecoq de Boisbaudran. Some of his mural decorations can be seen in the Hôtel de Ville and the Sorbonne in Paris.

43 A Musical Evening (Drawing).

This represents a musical evening at the home of the artist Eugène Emmanuel Amaury Duval (1808-1885), who can be seen standing in front of the mantelpiece. The man with the violin is Achille Dien, another artist; the composer seated at the left is Saint-Saens, and back on the right standing is Émile Augier, the well known playwright. Made in 1881.

MANET, Édouard 1832-1883

Remained for a time in the atelier of Th. Couture, and and traveled afterward in America and in Europe, studying

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in Spain. He became the chief of the famous school of the Batignolles, whose members were Degas, Claude Monet, Guillemet, Fantin-Latour, Sisley, Pissarro, and others.

44 The Balcony

The three figures are Mlle. Morizot, the well-known painter; the sister-in-law of the artist; back of her standing is the landscape painter, Antoine Guillemet.

MEISSONIER, Jean Louis Ernest 1815-1891

Pupil of Léon Cogniet; founder and first president of the the Société Nationale des Beaux-Arts. This artist was also a sculptor; two pieces by him can be seen in the sculpture section of this exhibition.

45 Antibes.

The man on horseback in this painting is the artist himself, who lived for a long time in that little town of Provence. Lent by Mr. George Petit.

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MERSON, Luc Olivier Born 1846

Pupil of Chassevent and Pils; some of his mural decorations can be seen at the Palais de Justice, Hôtel de Ville, Opéra-Comique, Château of Chantilly, etc.

46 The Duchess of Montmorency and the Poet Théophile. A sketch for the decoration of the pavilion de Sylvie in the park of the castle of Chantilly. Sylvie is the name which the poet Théophile de Viau gives in his works to Marie-Félice des Ursins, duchesse de Montmorency. He was sentenced to death in 1623 for his writings, and the tradition has it that the Duchess saved his life in Chantilly, hiding him in that part of the park.

METTLING, Louis 1846-1904

47 Head of a Young Man. A Study.

MONET, Claude Oscar Born 1840

Pupil of Gleyre; friend of Manet, Degas, Cézanne, Renoir

and Sisley. In 1869 his painting entitled "Impression, The Rising Sun", gave to that group of artists the name of Impressionists.

48 The Church of Vétheuil.

49 The Cathedral.

(This picture belongs to the series of the "Cathedrals" taken from the Cathedral of Rouen at different hours of the day).

MOREAU, Gustave 1826-1898

He was professor at the École des Beaux-Arts in 1892, and was well known as a technician.

50 Jason

MOROT Aimé Nicolas 1850-1913

Pupil of Cabanel.

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51 Rezonville, August 16, 1870. (*Illustrated.*)

An incident of the Battle of Rezonville; the division of cuirassiers under Général de Forton charging the 7th Regiment of Prussian cuirassiers and the 16th Regiment of Uhlans whom they destroyed.

NEUVILLE, Alphonse Marie de 1835-1885

Pupil of Picot.

52 The Cemetery of Saint-Privat.

An incident of the Battle of Saint-Privat-la-Montagne, a village in Lorraine in the neighborhood of Metz, which occurred August 18, 1870. The French troops were under the command of Maréchal Canrobert.

53 Le Bourget, October 30, 1870

"Le Bourget, heavily shelled and surrounded by a whole division of the Prussian Guard, had just been retaken by the enemy. It seemed that the struggle was finished, but

in the village church eight French officers and perhaps twenty men—soldiers from the guard, some mobiles and a few francs-tireurs—still offered resistance. They fought to the bitter end. They were shot from the windows, but the enemy had to bring forth artillery to compel them to surrender”). (From Général Ducrot’s *La Défense de Paris*.)

54 Attack of a Barricaded House at Villersexel, January 9, 1871.

After a bloody struggle Villersexel had been taken from the troops of the 18th Corps. Some German soldiers barricaded in several houses kept nevertheless a murderous fire. The French soldiers, having vainly tried to smash in the doors, went through several barns and brought some straw and wood which they fired. All that remained of the Germans were either killed or captured. This is the first sketch of the painting exhibited at the Salon of 1875.

PANIS, Jules Ernest 1827-1895

Pupil of Lehmann and advised by Corot. He was teacher of drawing in the schools of the City of Paris.

55 The Man with the Violin.

PISSARRO, Camille 1830-1903

Influenced by Corot and Courbet, and a friend of Manet and Cézanne. He was the originator of the pointillisme.

56 The Red Roofs.

PUVIS DE CHAVANNES, Pierre Cécile 1824-1898

President of the Société Nationale des Beaux-Arts after Meissonier. He was the greatest mural painter of his time, and his compositions can be seen in Marseilles, Poitiers, Amiens, Lyons, Rouen, the Pantheon and the Hôtel de Ville in Paris, the Sorbonne, the Boston Public Library, etc.

57 Hope. (Painted in 1872) (*Illustrated.*)

58 The Revictualling of Paris by Saint Genevieve, patron saint of the city, attacked by Attila and his Huns, A. D. 451. (Original drawing of the last monumental composition of the master placed in the Pantheon, 1897-1898).

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RAFFAELLI, Jean François Born 1850

One of the founders of the Société Nationale des Beaux-Arts. He is also an engraver and sculptor.

59 Guests Waiting for the Wedding Party. (*Illustrated.*)

60 Notre-Dame de Paris.

RÉGAMEY, Guillaume 1837-1875

Pupil of Lecoq de Boisbaudran, in whose studio he worked with Fantin-Latour and Legros.

61 Cuirassiers at the Wine-Shop.

RENOIR, Paul Auguste 1841-1917

Pupil of Gleyre and a friend of Claude Monet and Sisley.

62 Portrait of Madame H.

63 Liseuse.

64 Théodore de Banville, celebrated French poet (1823-1891).
(Pastel).

65 Le Pont du Chemin de Fer à Chatou.

RIBOT, Théodule 1823-1891

Pupil of Glaize. His paintings are reminiscent of the realism and technique of Ribera.

66 The Good Samaritan.

ROLL, Alfred Philippe Born 1847

President of the Société Nationale des Beaux-Arts. Some of his mural decorations can be seen in the Hotel de Ville in Paris, the Petit Palais, etc.

67 Portrait of the landscape painter Damoye.

68 The Dragoon.

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Paintings

ROYBET, Ferdinand Born 1840

69 Little Girl with her Doll. (*Illustrated.*)

SISLEY, Alfred 1839-1899

Pupil of Gleyre and friend of Claude Monet and Renoir.

70 The Banks of the Loing.

TISSOT, James 1836-1902

Pupil of Flandrin and Lamothe; influenced by Henry Leys and Courbet. He remained for ten years in Palestine where he painted the watercolors of the Life of Christ now belonging to the Brooklyn Museum, which were exhibited in Paris in 1894.

71 Young Woman in Red Jacket.

TOULOUSE-LAUTREC, Henri de 1864-1901

Pupil of Princeteau and Cormon; but more influenced by Degas and Forain.

72 Woman at her Toilet.

Lent by Mr. Joyant.

VERNAY, called FRANÇOIS MIEL 1821-1896

Pupil of the École des Beaux-Arts of Lyons.

73 Flowers and Fruit.

VOLLON, Antoine 1833-1900

Pupil of the École des Beaux-Arts of Lyons.

74 Portrait of the Painter by himself.

ZIEM, Felix François Georges Philibert 1821-1911

Pupil of the École des Beaux-Arts of Dijon.

75 Antwerp.

Retrospective
Collection of
Paintings

SCULPTURE

BARTHOLOMÉ, Albert Born 1848

Began as a painter, and studied under Barthélemy and Gérôme, but after 1891 devoted himself to sculpture. He is the author of the celebrated Monument to the Dead which is in the Cemetery of Père-Lachaise in Paris.

76 Pleureuse.

(One of the studies made for the Monument to the Dead in the Père-Lachaise Cemetery).

DALOU, Jules 1838-1902

Pupil of Abel de Pujol, Duret and Carpeaux.

77 Lavoisier, celebrated French chemist; born in 1743, guillotined in 1794.

(Model for the statue erected in the grand amphitheatre of the Sorbonne).

GÉROME, Jean Léon 1824-1904

Painter, sculptor and professor at the École des Beaux-Arts.

78 Bonaparte at Cairo.

LEGROS, Alphonse 1837-1911

79 Torso of a Young Girl.

MEISSONIER, Jean Louis Ernest 1815-1891

This artist is the well-known painter of military subjects.

80 Herald-at-Arms of Murcia.

81 Géraud Christophe Michel Duroc, Marshal of France, Duke of Frioul. (1772-1812. He was one of the schoolmates of Napoleon at the École de Brienne, remained his devoted friend and is buried by his side in the Invalides).

MERCIÉ, Marius Jean Antonin Born 1845

Pupil of Jouffroy and Falguière; professor at the École des Beaux-Arts. He is also known as a painter.

82 Michael Angelo.

Retrospective
Collection of
Sculpture

RODIN, Aguste 1840-1917

Pupil of the Petite École de Dessin et de Mathématiques, of Barye and Carrier; one of the founders of the Société Nationale des Beaux-Arts, President of the Société Nouvelle and of the International Society of Sculptors, Painters and Gravers. This well known sculptor has also produced several paintings, and was also well known as an engraver.

83 Falguière.

84 Severed Head of John the Baptist.

85 Eugène Guillaume.

86 Alphonse Legros.

87 Head of Bellona. (*Frontispiece*).

MEDALS

BOTTÉE, Louis Alexandre Born 1852

- 88 Prize Medal for the Drawing Schools of the City of Paris.
- 89 Commemorative Medal for the Wars of Chili.
- 90 International Universal Exposition of Saint Louis.
- 91 Medal for Prizes at the Universal Exposition of 1889.
- 92 French Committee for Foreign Exhibitions.
- 93 Appolo and Marsyas. Competition of Music for the State.
- 94 Medal to Commemorate the Opening of the New Port of Calais.

CHAPLAIN, Jules Clément 1839-1909

- 95 President Carnot, 1837-1894.
- 96 Léon Gérôme, painter and sculptor, 1824-1905.
- 97 Eugène Guillaume, sculptor, 1822-1905.
- 98 Charles Gounod, composer of music, 1818-1893.
- 99 Martha Heuzey.
- 100 France and Russia: Medal to Commemorate the Visit of the Russian Squadron to Toulon, October, 1893.
- 101 Medal to Commemorate the Rebuilding of the Hotel de Ville, Paris.

- 102 Prize Medal for the Protection of Young Children.
 103 Medal to Commemorate the International Congress of Electricians, Paris, 1872.

CHARPENTIER, Alexandre Louis Marie 1856-1909

- 104 Medal offered to Dr. Potain by his Pupils.
 105 Frieze of the reverse of the above mentioned plate: model.
 106 Homage to Émile Zola, 1840-1902.
 107 Model for the embossing of the binding of Tissot's book on the "Life of Jesus."
 108 Faun and Bacchante.
 109 Camille Pissarro, painter, 1830-1903.
 110 Edmond de Goncourt, writer, 1822-1896.

DUPUIS, Jean Baptiste Daniel 1849-1899
 (known as Daniel-Dupuis)

Retrospective
 Collection of
 Medals

- 111 Commemorative Medal for the Universal Exposition of 1889.
 112 Horticulture.
 113 Cardinal de Bonnechose.
 114 P. C. J. Jansen, astronomer.
 115 Charity. Medal for the superintending council of the "Assistance Publique" of the Seine.
 116 Amphitrite Carrying Away Science to the Bottom of the Sea. Medal to commemorate the Expedition of the Talisman.
 117 History. Medal for the the Secrétariat Général of the Right at the Chamber of Deputies.

LEGROS, Alphonse 1837-1911

- 118 Erasmus.

- 119 Alfred Tennyson, 1809-1892.
- 120 Charles Darwin, 1809-1882.
- 121 John Stuart Mill, 1773-1836.
- 122 George Frederick Watts, 1817-1904.
- 123 Charles Ricketts, painter and engraver.
- 124 Charles Shannon, painter and engraver.
- 125 The Woodcutter.
- 126 Inspiration.

LEVILLAIN, Ferdinand, called LEVILLIN 1838-1905

- 127 The Vine and the Wheat.
- 128 The Education of Bacchus.
- 129 Young Woman Feeding Doves.
- 130 The Four Seasons.
- 131 The Earth.
- 132 The Chanoine Beau.
- 133 A Potter. Mark of the National Manufactory of Sèvres.
- 134 The City of Paris : Universal Exposition of 1889.
- 135 The Seine.

PATEY, Henri Auguste Jules Born 1855

- 136 Hope.
- 137 Medal for the Société Nationale des Architectes Français.
- 138 Medal in Commemoration of the Experiments in Dirigible
Balloons at the Aerostatic Establishment of Chalais-Meudon.
- 139 A. L. Barye, sculptor, 1796-1875.
- 140 Universal Exposition of Lyons.
- 141 The Lyons Shooting Society.
- 142 Henriette.

Retrospective
Collection of
Medals

- 143 Hercules and the Hydra.
- PETER, Victor Born 1840
- 144 The Happy Age.
- 145 Society of French Orientalist Painters.
- 146 Lion and Bull: for the Society of Friends of the Medal.
- 147 Hunting Dogs. Medal for a sporting club.
- 148 Gazelle.
- 149 Gazelle Grazing.
- 150 Louis Pasteur, 1822-1895.
- 151 The Lion and the Fly.
- 152 Duck smoothing its Feathers.
- ROTY, Louis Oscar 1846-1911
- 153 Study.
- 154 Plate to Commemorate the Funeral of President Carnot.
- 155 Patria Non Immemor. 25th Anniversary of the Foundation of the Republic.
- 156 Medal Commemorating the Inauguration of the Statue of Liberty in New York Harbor.
- 157 Léon Gambetta, 1838-1882.
- 158 The Prefecture of Police.
- 159 Léon Gosselin, member of the Institute (Academy of Sciences), a celebrated surgeon.
- 160 Marriage medal.
- 161 Medal for the Society for Encouraging Art and Industry.
- 162 The Toilet; back of a mirror.
- 163 Madame Herbette.

Retrospective
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Medals

164 Painting.

VERNON, Frédéric Charles Victor de 1858-1912

165 Dr. J. M. Charcot, 1835-1893.

166 The Law.

167 Medal to Commemorate the Marriage of Louis-Philippe-Robert, Duke of Orleans, and the Archduchess Marie-Dorothee-Amélie, of Austria.

168 The Marseillaise. Medal to Commemorate the Centenary of the Marseillaise, 1792-1892.

169 The Vintage.

170 Medal to Commemorate the Arrival of the Emperor Nicholas II of Russia at Cherbourg.

171 Per Industriam Opes.

Retrospective
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Medals

YENCESSE, Ovide Born 1869

172 Pierrette the Poor One.

173 Virginie the Wise One.

174 Ponscarne, engraver in medals.

175 Magnin, senator.

176 Manette.

177 "In the XXth century, France will give to the World Peace." Michelet.

178 Berlioz: 1803-1869.

179 Plate for the Repression of Poaching.

180 The Sower.

181 Edme Piot, sénateur.



PAUL ALBERT BESNARD
Portrait of Alphonse Legros



JULES ADOLPHE BRETON
Evening



EUGENE CARRIERE
Alphonse Daudet and His Daughter



PASCAL A. J. DAGNAN-BOUVERET
In the Forest



EDOUARD JEAN BAPTISTE DETAILLE
The Dream



IGNACE HENRI J. T. FANTIN-LATOURE
Portrait of Madame Fantin-Latour (Victoria Dubourg)



HENRI HARPIGNIES
Le Saut du Loup



JEAN PAUL LAURENS
The Men of the Holy Office



AIME NICOLAS MOROT
Rezonville, August 16, 1870



P. C. PUVIS DE CHAVANNES

Hope



JEAN FRANCOIS RAFFAELLI
Guests Waiting for the Wedding Party



FERDINAND ROYBET
Little Girl with Her Doll

THE MOBILIER NATIONAL
AND
THE GOBELINS TAPESTRIES
STATE MANUFACTORY

The National Repository, the direct descendent of the "Garde Meuble" of the old régime, contains a large number of pieces of furniture, of draperies, carpets and tapestries which were formerly used to furnish and adorn the palaces and residences of the Kings. Much of this furniture, executed by the leading cabinet-makers of France, represents the high water mark of French decorative art. The tapestries, largely Gobelins and Beauvais from the seventeenth and eighteenth centuries, numbering more than six hundred and forming the richest collection in the world, are frequently used to decorate national edifices, embassies, museums and art exhibitions. There are many Savonnerie carpets executed during the reign of Louis XIV for the palaces of the Louvre and Versailles, and sumptuous silk draperies of the eighteenth century and of the Napoleonic era. From time to time special exhibitions of these treasures have been made, and facilities given to the artists desirous of studying them; while the publication of catalogues, photographs and reproductions make their importance as objets d'art, widely known and appreciated.

This national establishment also contains a working department, where the traditions upon which have been built the reputation of the artisans and art workers of France, are being followed.

The Savonnerie rugs and the pieces of antique furniture shown in this exhibition belong to the collections of the Mobilier National.

The Manufactory of the Gobelins was founded the 16th of June 1662 by Louis XIV on the advice of J. B. Colbert, superintendent of the Edifices, Arts, and Manufactures of France. The site chosen was a building occupied by the brothers Gobelin who exercised the profession of dyers, and in that same site the Gobelins manufactory has remained to this day.

The first director was Charles Lebrun, Painter to the King. Before its foundation Francis the First had already settled at Fontainebleau some fifteen tapestry workers under the direction of Philibert Babon, sire de la Bourdaisière, superintendant of the Royal Edifices, and of the Italian architect Sébastien Serlio. Later on, Henri II prompted by Catherine de Médicis, founded at the Hospital of the Trinité in Paris a school where children were taught by the tapestry workers of Fontainebleau; and in 1601 Henri IV brought to Paris from Bruges two renowned workers, in high warp tapestry, Marc de Coomans and François de La Planche, whom he settled first, in the Palace of the Tournelles and afterwards in the very house of the Gobelins.

In the present Museum of the Gobelins specimens from all these periods are to be seen. From the workshop of Fontainebleau two examples "Flora and Cybele", and the "Death of Joab", attributed to Du Cerceau; both are subjects of small dimensions in a cartouche set in the centre within an environment and borders in Roman and Etruscan style, showing such small figures as warriors and goddesses, with trophies of arms, standards, garlands of flowers and of fruit, baskets, birds, sphynxes, griffins and cupids, linked with ribbons and ornaments. Quite different are the productions from the workshops of Coomans and Delaplanche executed by Laurent Guyot, Simon Vouet, Michel Corneille, Toussaint Dubreuil and Martin Freminet, etc., which follow the naturalistic tradition of middle ages tapestries; Guyot's "Amours de Macée et Gombaut" being

striking examples of the genre. The first tapestries woven at the manufactory of the Gobelines from the cartons by Lebrun, like the "History of Alexander", the "History of the King", etc., are really pictures. But afterwards Lebrun painted splendid compositions which show him to be one of the great masters in the art of decoration; these are the "Seasons", the "Elements" the months also called the "Maisons Royales" with their vast landscapes, forests, gardens, châteaux, and their figures of goddesses, nymphs and muses framed in flowers and fruit.

It was a complete style both in architecture and in furniture that Lebrun conceived and carried out by the army of artists under his direction, Yvart, Verdier, Martin, Van der Meulen, Auguier, Caffieri and Audran. The painter Mignard succeeded him, but being very old he had scarcely time to do more than finish some of the tapestries begun under Lebrun's direction, among which is one of the finest ever made, the "Dance of the Nymphs" from the painting by Giulio Romano.

The subjects of tapestries of the XVIII century, closely related to those of the XVII, are mostly taken from mythology, sacred history and antiquity, and show figures of gods, of heroes wearing helmets and plumes, of turbaned patriarchs in trailing robes such as we see in the "Iliad" by the brothers Coypel, the "History of Jason" by de Troy, the "History of Marc Antony" by Charles Nattier and the "History of Esther" by de Troy.

To Audran we owe the eight famous pieces known under the name of the "Portières of the Gods" which represent the four Seasons and the four Elements. Audran also produced the series called the "Mois Grotesques" exhibiting an entirely new type of decorative invention, a gay style, graceful, light, and exquisitely harmonious, in which all the elements, gods and goddesses, animals, flowers, ornaments, curious kiosks, play their part in and are subservient to the effect of the ensemble. On a smaller scale Coypel tells

The
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and the
Gobelins

the "Story of Don Quixote", always in an ornamental and flowery setting. He represents scenes from Molière's "Psyche", from Racine's "Bajazet" and "Athalie", from Corneille's "Rodogune" and from Quinault's "Alceste and Armide"

Charles Parrocel displayed his talent in depicting the cavalcade of the Turkish Embassy on the Place de la Concorde (then Place Louis XV) in 1721. In the "Tenture des Indes", François Desportes takes Asia as his subject while Oudry finds his inspiration in the "Hunts of Louis XV".

François Boucher brought a new decorative style to Beauvais as well as to the Gobelins. Among his many tapestries of the Gobelins we may cite charming pastorales, such as "Amynthia and Sylvia", "Phyllis and Sylvia", and the mythological scenes which show the goddess Venus paying a visit to Vulcan.

The
Mobilier
National
and the
Gobelins

In the Empire period the work of the manufactory was largely confined to the copying of pictures and the making of red and gold seat coverings designed by David. It was during that period that the carpet looms, which every since the time of Henri IV had been at Neuilly (in a former soap manufactory, hence their name "Savonnerie"), were moved to the Gobelins.

During the reigns of Louis-Philippe and of Napoléon III celebrated pictures from Raphael and Rubens down to Horace Vernet were being copied. The end of the nineteenth century saw the completion of tapestries after the "Apotheosis of Homer" by Ingres, "the Syren and the Poet" by Gustave Moreau and the beginning of the present century that of Édouard Toudouze's "Death of Duguesclin" for the Court House of Rennes, Maignan's "Jason and Medea", Prometheus" and the "Oceanides" for the Palace of Luxembourg. Under the present direction, in the compositions of Chéret, Willette and Weber, there is revealed the quite modern note of an art which carries out the traditions of grace and elegance of Boucher, Watteau and Fragonard.

The four large tapestries in the Exhibition belong to the "History of Alexander" series executed by the Gobelins from the drawings of Charles Le Brun. The first cartoon of this series, the "Family of Darius" was executed by Le Brun at Fontainebleau in 1661 at the request of Louis XIV who liked to be compared to the Macedonian hero. It was only twelve years later when Le Brun was named director of the Gobelins Manufactory, that he composed the remaining cartoons, upon the theme of the battles and triumph of Alexander. There are in all five principal subjects: the "Battle of the Granicus", the "Battle of Arbela" the "Defeat of Porus", the "Family of Darius", and the "Triumph of Alexander". Each battle being divided into three parts after the manner of a triptych, eleven distinct tapestries compose this series. The original pictures, which served as models, are now in the Louvre.

The weaving of these tapestries began in 1664 or 1665. Later on, from 1670 to 1688, seven other replicas in high and low warp, were made; all, with a single exception, woven in silk and gold. One of them which remained unfinished was offered by the King to Mademoiselle de Montpensier, and he presented three of the sets, one to his brother the Duke of Orléans, the others to the King of Denmark in July 1682, and to the duke of Lorraine in 1699. This last is now in the Castle of Schönbrunn, near Vienna.

The
Mobilier
National
and the
Gobelins

The four tapestries of this series belong to different sets.

I The Battle and Passage of the Granicus.

Represents Alexander, at the head of his horsemen, having crossed the river and dashing to the right towards the Persian cavalry.

The inscription in the cartouche below is, *Vertus omni obice major* (Valor overcomes every obstacle). On the upper part of the border, as in all the other tapestries, are the arms of Louis XIV.

This Tapestry belongs to the third set executed from 1670 to 1685, and which were at the palace of Fontainebleau before 1789.

(Inventory of the "Mobilier National" of 1900: 81-2.)

2 The Battle of Arbela.

In the centre of a medley of horsemen, chariots and foot soldiers, Alexander on horseback, with an eagle, happy omen, soaring above his head, advances towards the right, where Darius, stands on his war-chariot struck with terror. The godly leader, dressed in white, excites the courage of his Greek soldiers by pointing to the eagle as proof of the favor and protection extended to them by Jupiter.

The inscription is *Digna orbis imperio virtus* (Valor deserves the empire of the world). This tapestry belongs to the first set woven from 1664 to 1680, which adorned the State apartments of the King in the palace of the Tuileries until 1789.

(Inventory of the "Mobilier National" 1900: 82-1.)

3 Porus wounded is brought before Alexander.

Shows to the right Alexander on horseback gazing at his wounded enemy, who is being carried by four soldiers. The artist no doubt meant to depict the scene where Porus on being asked by Alexander how he would like to be treated answered proudly: "As a King!" On the left are soldiers and horsemen carrying off prisoners.

The inscription is *Sic virtus et victa placet* (Valor pleases though conquered).

This tapestry belongs to the same set as the last.

(Inventory of the "Mobilier National" 1910: 82-2.)

4 The Triumph of Alexander.

Shows the entry into Babylon of Alexander, standing on a chariot drawn by elephants and surrounded by slaves and horsemen carrying rich booty. The scene shows monuments, hanging gardens, and on the left, statues of deities. The inscription is *Sic virtus evehet ardens* (Thus virtue raises heroes).

This tapestry belongs to the second set executed from 1670 to 1682, and which was in the palace of Versailles before 1789. (Inventory of the "Mobilier National": 81-5.)

MODERN TAPESTRIES

5 The Call of Joan of Arc. (*Illustrated.*)

From a model by J.-P. Laurens.

Headman: M. de Brancas.—Weavers: MM. Montagnon, Gore.

6 Joan of Arc setting out for the Court of Charles VII. (*Illustrated.*)

From a model by J.-P. Laurens.

Headman: M. Durand.—Weavers: MM. Gagnot, Goré.

7 The Arrival of Joan of Arc before Patay. (*Illustrated.*)

From a model by J.-P. Laurens.

Headman: M. Hurruty.—Weavers: MM. Gonnet, E. Fassy.

8 The Death of Joan of Arc. (*Illustrated.*)

From a model by J.-P. Laurens.

Headman: M. Gibier.—Weavers: MM. Maloysel, Roudillon.

9 The Conquest of Africa.

From a model by M. Rochegrosse.

Headman: M. Beaubœuf.—Weavers: MM. Desroy, Morlet.

The
Mobilier
National
and the
Gobelins

- 10 A Tale of Long Ago.
From a model by M. Tapissier.
Headman: M. Thuaire.—Weavers: MM. Delille, Maître
- 11 The Battle of Fontenoy.
From a watered silk of the XVIII century attributed to
Casanova.
Headman: M. Miot.—Weavers: MM. Cunéo, Gagno and
Baumann.
- 12 Coat of Arms of the City of Paris.
From a model by J. Blanc.
Headman: M. Henri Cochery.—Weavers: MM. Thuaire,
E. Laurent and Thiénot.
- 13 The Wedding of Psyche.
From a model by M. Gorguet.
Headman: M. Boiton.—Weavers: MM. Mairet, Eyrich,
Gland, E. Fassy.

THE SEVRES PORCELAIN STATE MANUFACTORY

A BRIEF HISTORY OF THE WORKS

The Sèvres Manufactory was founded in 1738 by a group of gentlemen whose object was to emulate Germany in the development of the art of porcelain-making. From the first its success was assured, and its early productions, which were much sought after and highly appreciated by the connoisseurs of the eighteenth century, have steadily grown in value. In 1763, it became a royal establishment and owing to the personal interest Louis XIV took in it, the greatest artists of the time became its contributors. François Boucher gave some of his most charming designs to Sèvres, Falconet, Boizot, Pajou and many others modelled the graceful little figures, the groups, the *epergnes* which were reproduced in *biscuit* china and contributed so much to spreading in foreign countries the charm, good taste and elegance of French Art.

The First Republic took the Sèvres Manufactory under its protection. During the reign of Napoléon the First, it became an Imperial Establishment, and from then until 1871, a period of eighty years, it never ceased be one of the personal possessions of the Rulers of France, and supplied the imperial and royal palaces with splendid products: ornaments, table-sets, *biscuit* sculptures, etc., while many of them were offered as presents to foreign sovereigns. Faithfully reflecting the tendencies of the decorative art of each epoch, the Manufactory perhaps then lacked the freedom which had

enabled the artists of the eighteenth century who worked for it, to create so many delightful, entirely personal and varied works. But it assumed a new character, aptly defined by one of its managers of the early part of the nineteenth century, the famous chemist Alexandre Brongniart, when he said that the Manufactory should be the Museum of Ceramic Art. For the last forty years what the Government of the Republic has endeavoured to make of the old Sèvres institution, is a central place for researches which aim at the development of technical processes, and a workshop of artistic production free from any business preoccupations. Accessible to private manufacturers for any experiments and information that may be useful to them, it constantly endeavours to place at their disposal good models and improved and safer processes of fabrication.

Reorganized in 1910, the Sèvres Manufactory is now placed under the direction and control of an art and technical committee composed of the most eminent representatives of French Art, who strive to give this old and glorious institution a fresh impulse.

The
Sèvres
Porcelain

Examples of the production of the last few years are represented in this exhibition, and show the designs and workmanship of such artists as Bouché-Leclercq, d'Éaubonne, Bocquet, Drouet, Ballanger, Pihan, Fournerie, Bieuville, Lucas, Mme. Bethman, Melle Rault, Mme. Bidal, etc.



GOBELINS TAPESTRY
The Call of Joan of Arc



GOBELINS TAPESTRY

Joan of Arc setting out for the Court of Charles VII



65

GOBELINS TAPESTRY

The Arrival of Joan of Arc before Patay



GOBELINS TAPESTRY
The Death of Joan of Arc

PAIN'TINGS LENT BY
CONTEMPORARY FRENCH ARTISTS
1910-1915
CATALOGUE

ADAN, Louis Émile

- 1 The Holy Family.

ADLER, Jules

- 2 Christmas in the Faubourg. (*Illustrated.*)

AGUTTE, Mme. Georgette

- 3 My Garden in Spring; from the Studio.
4 The Lake of Comfère, Haute Engadine.

AUBURTIN, J. Francis

- 5 The Swan.
6 Landscape.

AVY, Joseph Marius

- 7 The Last Pin.
8 Fruit.

BAIL, Franck Antoine

- 9 The Kitchens; Château Fleury-en-Bierre.

BALANDE, Gaston

- 10 The Greased Pole. (*Illustrated.*)

BARBIER, Georges

11 Turandot.

12 Gilles.

BAUDE, François Charles

13 Communicants, Flanders.

BAUDOÛIN, Paul

14 Ivy. Fresco on fibre cement.

BEAUMONT, Hugues de

15 Room of the Collection of Henri Cain.

16 Corner of the Room; Jacques Doucet Collection.

BÉRAUD, Jean

17 The Widower.

Contemporary
French
Paintings

BERTEAUX, Hippolyte

18 Goats Waiting to be Milked, Belle-Isle-en-Mer.

19 The Wild Coast, Goulphar, Belle-Isle-en-Mer.

BESNARD, Albert

20 Women Asleep.

21 Dancer with the Yellow Mask. Gouache.

22 On a Stairway. Benares. Gouache. (*Illustrated.*)

23 A Street in Madura. Gouache.

24 The Man in Pink. Gouache.

25 The Brahmin. Gouache.

26 The Procession of Langar. Gouache.

27 A Curio Dealer in Delhi. Water Color.

28 Study for the "Dancer with the Yellow Mask." Gouache.

BLANCHE, Jacques Émile
29 Madame Ida Rubinstein in "Schéhérazade" by Rimski
Korsakoff. (*Illustrated.*)

BOMBARD, Maurice
30 Persian Pottery.

BONNARD, Pierre
31 Dining Room in the Country.
Lent by Messrs. Bernheim.

BOULARD, Émile
32 Hayricks.

BOUDET DE MONVEL, Bernard
33 The Village.

34 The Country Town.

BRAQUAVAL, Louis
35 The Mouth of the Somme.

BROCA, Alexis de
36 The Island of Arz, Brittany.

BROUILLET, André
37 Among the Dunes.
Lent by Messrs. Bernheim.

38 The Painter's House.
Lent by Messrs. Bernheim.

BUFFET, Paul
39 Meadows; Evening.

CALBET, Antoine
40 Reading.

Contemporary
French
Paintings

CARO-DELVAILLE, Henri

41 The Lady with the Hydrangea. (*Illustrated.*)

CARTIER, Karl

42 Evening; Moret-sur-Loing.

CAYRON, Jules

43 Drawing Room of the Château.

44 The Green Turban.

CHABAS, Maurice

45 In Brittany.

CHAPUY, André

46 The Banks of the Marne. (*Illustrated.*)
Lent by the French Government.

Contemporary
French
Paintings

CLAIRIN, Georges

47 Moorish Women.

COLLIN, Raphaël

48 Nonchalance.

COSSON, Marcel

49 The Salute.

50 Dancing Girls.

DABADIE, Henri

51 Summer; Bouzaréah, Algeria. (*Illustrated.*)

DARRIEUX, Charles René

52 Le Pardon of Tréboul-Goz, Douarnenez, Brittany.

DAVID-NILLET, Germain

53 Notre Dame ; Paris.

54 Interior : Church of Saint-Maclou, Rouen.

DAYOT, Mlle. Magdeleine

55 Still Life.

DELACHAUX, Léon

56 The Convalescent.

DELASALLE, Angèle

57 The Bois de Boulogne.

DENIS, Maurice

58 Renaud and Armide.

59 Communicants.

60 Nausicaa.
Lent by Galerie E. Druet.

61 Study for "Nausicaa."

62 Tennis.
Lent by Galerie E. Druet

63 Study for "Tennis."

64 The Bathers.
Lent by Galerie E. Druet.

65 Study for "The Bathers."

66 Tennis.
Lent by Galerie E. Druet.

67 Study for "Tennis."

68 The Beach. (*Illustrated.*)
Lent by Galerie E. Druet.

Contemporary
French
Paintings

69 Study for "The Beach."

70 The Cart.
Lent by Galerie E. Druet.

71 Study for "The Cart."

DESVALLIÈRES, Georges

72 Sacred Heart.
Lent by Galerie E. Druet.

DETHOMAS, Maxime Pierre

73 Yvonne.

74 Jeanne.

DIDIER-TOURNÉ, Jean-Émile

75 War.

DOIGNEAU, Édouard

76 Guardian of the Camargue.

DOMERGUE, Jean Gabriel

77 The Frog or the Interrupted Toilette.

DUFRÉNOY, Georges

78 Still Life.
Lent by Galerie E. Druet.

79 Parodi Fountain, Genoa.
Lent by Galerie E. Druet.

DUPUY, Paul Michel

80 A Camp of Nomads, Alicante.

DUVENT, Charles

81 Boats on the Giudecca Canal, Venice.

Contemporary
French
Paintings

- ESTIENNE, Henri d'
82 Arab Girl carrying Bread.
- ETCHEVERRY, Hubert Denis
83 Corner of the Market Place, Granada.
- FAIVRE, Jules Abel
84 Parisian Girl.
85 Girl with a Hat.
- FARRÉ, Henry
86 Portrait of my Mother.
- FAUGERON, Adolphe
87 Night in Venice.
- FILLIARD, Ernest
88 Dahlias.
89 Red Roses.
- FLAMENG, François
90 Venetian Fete.
- FOREAU, Henri
91 Funeral of a French Soldier.
- FOUGEROUSSE, Jean Louis
92 Marionnettes; The Attack.
- FOUQUERAY, Charles
93 The Invincible Armada.
- GALTIER-BOISSIÈRE, Mme. Louise
94 Musical Instruments.

Contemporary
French
Paintings

- GILLOT, E. Louis
95 Notre Dame, Paris.
- GODEBY, Charles
96 Autumn Sunlight; Douarnenez, Brittany.
- GOSSELIN, Albert
97 The Bridge, Hulay.
- GRIVEAU, Georges
98 Woman at the Bath.
99 The Church in the Clouds.
100 The Silver thread of the Marne. (*Illustrated.*)
Lent by the French Government.
- GRIVEAU, Lucien
101 Cows at the Pond; September.
- GROSJEAN, Henry
102 The Lowlands of the Valromeys.
- GUÉRIN, Charles
103 Man with a Gourd.
Lent by Galerie E. Druet.
104 Silver Goblets.
Lent by Galerie E. Druet.
105 The Bouquet.
Lent by Galerie E. Druet.
- GUIGNARD, Gaston
106 Cavalry Maneuvers, 1808.
- GUILLAUME, Albert
107 A Showman's Speech.

Contemporary
French
Paintings

GUILLAUME, Henri

- 108 Roman Church. *Water Colors.*
109 Auvergne.
110 Peasant House.
111 Senlis Farmyard.
112 In the Court.
113 Entrance to the Palace of Horticulture.
114 Netherlands Pavilion.
115 California Building.
116 The Tower of Jewels.
117 Court of the Universe.
118 Horticulture Hall.
119 California Gardens.
120 The Tower of Progress.
121 Arch of the Occident.

Contemporary
French
Paintings

GUILLEMET, Antoine

- 122 Moonrise.
Lent by the French Government.
123 The Old Mills of Moret.

HANICOTTE, Augustin

- 124 Winter Scene in the Low Countries.

HELLEU, Paul

- 125 The Cathedral of Rheims (before the bombardment).
(*Illustrated.*)

JEANNIOT, Pierre Georges

- 126 Alone.
127 The Return of the Fishermen.

JOURDAIN, Francis
128 Verdure.
 Lent by Galerie E. Druet.

129 Still Life.
 Lent by Galerie E. Druet.

KARPELÈS, Mlle. Andrée

130 A Fakir of the Jungle.

LAPRADE, Pierre

131 Still Life.
 Lent by Galerie E. Druet.

132 Oranges.
 Lent by Galerie E. Druet.

LAVALLEY, Louis

Contemporary
French
Paintings

133 Portrait Group.

LAVRUT, Mlle. Louise

134 Portrait of Senator Borne.

LEPAPE, Georges

135 Penelope.

136 Gilles.

137 Fancy Ball.

LÉPINE, Joseph

138 Argentat on the Dordogne.

LEROLLE, Henri

139 Rosy Morning.

LEROUX, Georges Paul

140 The Lake.

141 Luxembourg Garden.

LOBRE, Maurice

142 The King's Library in the Château of Versailles.

LUCE, Maximilien

143 Unloading : Quai d'Auteuil.

MADELINE, Paul

144 River in Brittany. (*Illustrated.*)

145 The Génétin Mill.

MAILLART, Diogène

146 Domesticity.

MAILLAUD, Fernand

147 Autumn Landscape, Vallée Noire.

MANGUIN, Henri

148 Girl with Red Slippers.

149 Landscape : Cassis-sur-Mer.

MARQUET, Albert

150 The Port of Rotterdam.
Lent by Galerie E. Druet.

151 The Port of Rotterdam.
Lent by Galerie E. Druet.

MARTIN, Charles

152 Beneath the Temple.

MARTY, André

153 The Crinoline.

Contemporary
French
Paintings

MARVAL, Mme. Jacqueline Marie

154 Poppies.
Lent by Galerie E. Druet.

155 Bouquet.
Lent by Galerie E. Druet.

MATISSE, Auguste

156 The Sea.

MÉHEUT, Mathurin

157 On the Beach.
Lent by the Luxembourg.

158 After the Storm.
Lent by the Luxembourg.

MERCIÉ, Antonin

Contemporary
French
Paintings

159 Young Parisian Girl.

MERCIÉ, Fernand Antonin

160 The Bridge, Toulouse; Moonrise.

MERSON, Luc Olivier

161 The Evening Song.

MILCENDEAU, Charles

162 Washerwomen of the Marne.

OLIVIER, Ferdinand

163 The Old Mirror.
Lent by the French Government.

PIOT, René

164 Flowers.

165 Design for a Fresco.

166 The Forum.

POINTELIN, Auguste Emmanuel

167 A Hillside in the Jura.

RÉALIER-DUMAS, Maurice

168 Roman Wall, Seville.

REDON, Odilon

169 Flowers.

Lent by M. Joseph Hessel.

RENARD, Émile

170 Evening.

RENAUDOT, Paul

171 The Red Jacket.

172 The Red Peignoir.

Contemporary
French
Paintings

ROLL, Alfred Philippe

173 A Summer's Day.

174 Fighting Horses.

175 In Belgium.

176 Woman and Child.

177 Self-Portrait.

178 Summer Day at the Black Horse Inn.

179 At Deauville.

180 The Vegetable Garden.

181 War! Forward, March.

ROUSSEL, Kern Xavier

182 Eurydice Stung by the Serpent.

Lent by M. Joseph Hessel.

183 Idyll.

Lent by M. Joseph Hessel.

184 Spring.

Lent by Messrs. Bernheim.

SIGNAC, Paul

185 Venice; Sails.

Lent by Messrs. Bernheim.

186 La Rochelle: The Channel.

Lent by Messrs. Bernheim.

Contemporary
French
Paintings

SIMON, Mme. Jeanne Lucien

187 Sainte Tracquiline.

SMITH, Alfred

188 The Creuse in Winter.

189 Creuse: a Winter Sun.

SOUILLET, Georges François

190 The Fête of Pallio, Sienna, July 2, 1913.

SUAU, Edmond

191 The Cup of Tea.

192 Still Life.

VALLOTTON, Felix

193 Reading.
Lent by Galerie E. Druet.

194 Painters.
Lent by Galerie E. Druet.

VUILLARD, Édouard

195 Woman in a Wood.
Lent by M. Joseph Hessel.

196 The Lawn.
Lent by Messrs. Bernheim.

WAROQUIER, Henry de

197 Lily.

ZO, Henri

198 The Patio.

Contemporary
French
Paintings

PRINTS LENT BY
CONTEMPORARY FRENCH ENGRAVERS

BÉJOT, Eugène

199 Rouen. Etching.

200 Saint-Bernard Bridge. Etching.

BELTRAND, Jacques

201 The Deer Park. Wood Engraving.

202 Landscape with Rabbits. Wood Engraving.

BEURDELEY, Jacques Pierre Victor

203 Landscapes. Etchings.

BOUTET de MONVEL, Bernard

204 The Return from the Market. Color Engraving.

BRÉMOND, Jean Louis

205 The Cloud. Etching.

206 Under the Pines; Cliffs at Caux. Etching.

BROQUELET, Alfred Jean Marie

207 The Pond. *After Corot.* Lithograph.

BRUNET-DEBAINES, Louis Alfred

208 The Ponds, Ville D'Avray. *After Corot.* Etching.

BUSIÈRE, Louis

209 The Madonna of Saint Jerome. *After Correggio.*
Steel Engraving.

DAUCHEZ, André

210 Chapel of Saint-Guido. Etching.

GUSMAN, Pierre

211 Three Original Woodcuts in Camayeu.

HALLO, Charles Jean

212 Ironclad in Action. Etching.

213 The Wings at the Opera. Etching.

LAGUILLERMIE, Frédéric Auguste

214 September Morn. *After Chabas.* Dry Point.

LATENAY, Gaston de

215 The Pond. Etching.

Contemporary
French
Prints

LEHEUTRE, Gustave

216 The Sluice of the New Canal at Troyes. Etching.

217 Cottages at Saint André. Etching.

LE MEILLEUR, Georges

218 The Road to Fréquiennes. Etching.

LUNOIS, Alexandre

219 Moorish Dancers. Lithograph.

OUVRE, Achille

220 Portrait of J. H. Rosny the Elder. Color Engraving.

PROFIT, Georges

221 Portrait of Madame de Pompadour. *After Boucher.*
Etching.

SCULPTURE LENT BY
CONTEMPORARY FRENCH SCULPTORS

- BARTHOLOMÉ, Albert
222 At the Water's Edge.
223 The Awakening.
- BERNARD, Joseph
224 Girl with Water Jar.
- BOUCHARD, Henri
225 Woman Nursing a Child.
- BOURDELLE, Émile
226 Beethoven.
- CARLÈS, Antonin
227 Field Flower.
- DAVID, Fernand
228 The Violinist.
- DEJEAN, Louis
229 Woman Seated.
- DÉSBOIS, Jules
230 Winter.
- GARDET, Georges
231 Sleeping Tiger.

JEAN-BOUCHER

232 Fra Angelico.

LAMBERT, Gustave

233 Intaglios: Eleven Engraved Gems and Replicas.

LANDOWSKI, Paul Maximilien

234 Dancer with a Serpent.

MARQUE, Albert

235 Recumbent Woman Nursing Child.

236 Child Awakening.

NAVELLIER, Édouard Félicien Eugène

237 Alzonne.

PERNOT, Henri

238 Their Sunday; Zeebrugge, Belgium.

POISSON, Pierre Marie

239 Arab Dancing Girl.

ROCHE, Pierre

240 Loïe Fuller.

ROLL, Alfred Philippe

241 Flemish Girl.

SERRUYS, Yvonne

242 Dancer with a Veil.

243 Woman with a Cup.

TARRIT, Jean

244 The Road to Fez.

Contemporary
French
Sculpture

CONTEMPORARY BELGIAN ART

BAERTSOEN, Albert

245 Mining Country under Snow, Liège. (*Illustrated.*)

CASSIERS, Henri

246 The Belfry.

247 A Summer Day at Volendam.

Lent by M. Georges Petit.

CHARLET, Frantz

248 Dressing Baby.

GILSOUL, Victor

249 Evening in Antwerp. (*Illustrated.*)

250 Dunes at Nieuport.

251 The Grand Place, Brussels.

252 Corner in a Béguinage.

253 View from the Artist's Studio in Brussels.

MARCETTE, Alexandre

254 Fishing Boats; Night Scene.

255 Storm in the Dunes, Nieuport.

Lent by Messrs. Chaine & Simonson.

OPSOMER, Isidore

256 Church of the Béguinage, Lierre. Color Etching.

RONNER, Alice

257 Gillyflowers.

VAN RYSSELBERGHE, Théodore

258 Fountain in the Garden of the Generalife, Granada.

259 Garden of the Generalife, Granada.



JULES ADLER
Christmas in the Faubourg



GASTON BALANDE
The Greased Pole



HENRI CARO-DELVAILLE
The Lady with the Hydrangeas



ANDRÉ CHAPUY
The Banks of the Marne



HENRI DABADIE
Summer, Bouzareah, Algeria



MAURICE DENIS

The Beach



GEORGES GRIVEAU
The Silver Thread of the Marne



PAUL HELLEU
The Cathedral of Rheims



PAUL MADELINE
River in Brittany



ALBERT BAERTSOEN

Mining Country under Snow, Liège



VICTOR GILSOUL.
Evening, Antwerp

